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EDSE 547
Lesson Plan #2
March 24th, 2014

Subject: English I Honors (90 minutes)

Topic: The Shakespearean Sonnet

Title of Lesson: Shall I Compare Thee to a Sonnet?

Objectives:

1. Students will collaborate as a class in order to understand form of the Shakespearean sonnet.
([CCSS.ELA-LITERACY.RL.9-10.4](#)) (E2-1.5)
2. Students will compare different Shakespearean sonnets; looking for similarities and differences in theme.
([CCSS.ELA-LITERACY.RL.9-10.2](#))(E2-1.1)
3. Students will translate a Shakespearean Sonnet into their own words.
([CCSS.ELA-LITERACY.W.9-10.3.D](#)) (E2-5.2)

Purpose:

Students will be introduced to the Shakespearean sonnet in a way that makes the material accessible to them. By the end of the lesson, students will have a clear understanding of not only the structure of the sonnet, but of theme and how to utilize this knowledge to create their own sonnets.

Materials:

- Copies of Sonnet Packet (31)
- Reader Response Journals (31)
- Pens and Pencils (31)
- Whiteboard
- Sonnet Powerpoint
- Sonnet 166-Kinetic Typography Animation (link: <http://www.youtube.com/watch?v=mToZnIVCwAs>)
- Sonnet 18-read by Tom Hiddleston (link: http://www.youtube.com/watch?v=b6Q_Ioj6AhQ)
- Sonnet 130-read by Daniel Radcliffe (link: <http://www.youtube.com/watch?v=XyPMsV8jW4U>)

Procedures:

Procedures for Introducing the Lesson:

Students will walk in and their desks will be in a circle. I will have written a prompt on the board. The prompt will read: "What do you know about sonnets? What are they usually about? What makes them different from other poems?" Students will be given a few minutes to write their answers in their journals. This prompt will serve as a point of reference for the students once they have completed today's lesson. When all of the students have finished, we will

come together and discuss what it is we know about sonnets. I will ask if any of them know about the form of a sonnet. What makes the Shakespearean sonnet's form so unique?

Segue: The answers that the students provide will become almost a natural segue from the reader response exercise to the powerpoint on sonnets. I will tell the students that, before we can begin looking at our sonnets and analyzing them, we will need to understand their form.

(10 minutes)

Procedures for Developing the Lesson:

The powerpoint will serve as a guide. Although lengthy, it contains all of the things necessary for us to proceed with our work on sonnets. When I am finished explaining iambic pentameter to the students, we will do a small game based on one found in this video: <http://www.youtube.com/watch?v=0Qy-sjQHgZ8#t=179>

The game involves me clapping out a rhythm. The rhythm can be quite random at first, and it will become a call and response, the students copying the rhythm that I clap out. After a few different patterns, I will clap out a typical line of iambic pentameter. One of the most interesting things that I have ever heard about iambic pentameter is that it is the closest thing to our natural speech because it sounds like a heart beat. I will point this out to my students. This exercise establishes a physical connection with the sonnet, rather than just lecturing to the students. The first half of the presentation should take (~10 minutes)

The rest of the powerpoint focuses on the form of the Shakespearean sonnet. It contains examples as well as relevant Youtube videos. Students will be given copies of the sonnets worked with (see handout) that we will go through together and mark in accordance to rhyme scheme and the meter that we just learned. We will then listen to the sonnets being read by some famous actors. We will listen to each sonnet twice.

Sonnet 116-animated version: <http://www.youtube.com/watch?v=mToZnIVCwAs>

Sonnet 18-read by Tom Hiddleston: http://www.youtube.com/watch?v=b6Q_Ioj6AhQ

Sonnet 130-read by Daniel Radcliffe: <http://www.youtube.com/watch?v=XyPMsV8jW4U>

After we are through listening to the sonnets read by others, we will discuss the commonalities that we see between them. Specifically, we will look at how the poems are similar thematically and how they each deal with that theme in a unique way. We will do this by discussing the themes as a class.

(~15)

Then, we will begin crafting our class sonnet, using the translation technique from Milner and Milner in order to help the students understand how to write in the same style as William Shakespeare. It is not an easy task to write in iambic pentameter, especially not alone, but as a class it will become much easier. This portion of the lesson is adapted from the Folger Shakespeare Library's website (Writing a Group Sonnet: Lesson 8, The Folger Shakespeare Library). I will ask a student to write on the rhyme scheme of a Shakespearean sonnet on the board. We will then come up with two pairs of rhyming, one-syllable words for the first quatrain (ex: play/part stay/start) and place these words at the ends of the first four lines. Then, as a group we will work to create lines that fit into the meter that we just learned. We will notice that, a lot of the time, lines will sound nonsensical, but we can tweak them to make them work for our sonnet. We will repeat this process for the next two quatrains, and then come up with a rhyming couplet. When we have completed all 14 lines, students will collectively edit the final sonnet as a group. Then, we will read the sonnet aloud as a class. This exercise really gives the students the chance to go through all stages of the Enter, Extend, Explore (Milner & Milner). Doing this exercise allows students to really enter into the text, extend their knowledge, and explore what it

means to create a sonnet themselves. This exercise also uses the “Translation” technique that *Bridging English* suggests using for poetry, allowing the students to write in the style of the author and create original content (Milner, 129) (~40 minutes)

Procedures for Concluding the Lesson:

Students will be given an exit slip assignment in the last 10 minutes of class. They will write in their journals something that they have learned about sonnets that they did not already know. Seeing the knowledge that they have gained next to the knowledge that they had before completing the lesson will be rewarding to look back on. It will also give me some feedback as to what the students absorbed and what they did not. We will come together as a group and discuss the exit slips before I assign homework that will be due for next class. (See sheet attached) (~15 minutes)

Evaluating/Assessing the Learning:

Before the lesson: Did the students come to class prepared? Those students that come to class with their reading done and a willingness to participate will be given (.5) of a participation point for the day. This means that students must come into class with a positive outlook on the day and be willing to start working from the moment that they walk into the room. Much of this depends on their reader response journals and whether or not they are actively participating in the free write.

During the lesson: During the lesson, I will constantly be checking in with students, ensuring that they are really doing the work that I have laid out for us to do. Because this lesson is largely class participation based, students will be expected to contribute. Those that do contribute will be awarded (1) participation point.

After the lesson: Exit slips will be collected before students leave the classroom. Students are expected to really put effort into their responses for their exit slips because I will use them to check up on where each student is in their learning process. What about this lesson drew them in? What had the opposite effect on their learning? etc. Students that complete the exit slip will be given their final (.5) of a participation point.

Note: The only real way for a student to lose participation point is if they simply do not participate at all. Most students will be awarded participation points for their effort. Each student gets 2 participation points a day, which adds up to 10 participation points per week.

Sonnet 130

William Shakespeare

- My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
5. I have seen roses damasked,¹ red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.²
I love to hear her speak. Yet well I know
10 That music hath a far more pleasing sound.
I grant I never saw a goddess go;³
My mistress, when she walks, treads on the ground
And yet, by heaven, I think my love as rare
As any she belied with false compare.

1. damasked: Variegated.
2. reeks: Emanates.
3. go: Walk.

Prentice hall lit
tradition. (1)
Cliffs, NJ: P

Sonnet 29

William Shakespeare

- When in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
5. Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least,
Yet in these thoughts myself almost despising,
10 Happy I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

1. bootless: Futile.

Prentice hall literature: The English
tradition. (1989). Englewood
Cliffs, NJ: Prentice-Hall, Inc.

Sonnet 116

William Shakespeare

- Let me not to the marriage of true minds
Admit impediments.¹ Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
5. O, no! It is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,²
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
10 Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.³
If this be error, and upon me proved,
I never writ, nor no man ever loved.

1. impediments: Reasons why a marriage should not be allowed to take place.
2. star . . . bark: The star that guides every wandering ship; the North Star.
3. doom: Judgment Day.

Prentice hall literature: The English
tradition. (1989). Englewood
Cliffs, NJ: Prentice-Hall, Inc.

Homework Assignment (Two Choices for Different Class Periods)

Now that we've written a sonnet as a class, it is your turn to write your own! Pick your own theme. It does not have to be about love, but it does have to follow the structure of a sonnet that we learned today in class. Please be prepared to hand in your sonnet at the start of class tomorrow.

OR

Choose one of Shakespeare's sonnets and translate it into modern day language. You can use slang terms, just no texting language (ex: u and ur are not proper English.) Please make your interpretation as specific as possible. It should be as if you are completely re-writing the sonnet. Each original word should correspond to one or more modern words--please do not just paraphrase. This should be like putting the sonnet into a translator and piecing it together, word for word.

Works Cited:

1. Milner, Joseph O'Beirne, Lucy Floyd Morcock Milner, and Joan F. Mitchell. *Bridging English*. 5th ed. New York: Merrill, 1993. Print.
2. "Daniel Radcliffe Shakespeare's Sonnet 130." YouTube. YouTube, 10 Feb. 2010. Web. 24 Mar. 2014.
3. "Shakespeare's Sonnet 116 - Kinetic Typography Animation." YouTube. YouTube, 24 Sept. 2012. Web. 24 Mar. 2014.
4. "Tom Hiddleston Reading Shakespeare's Sonnet 18." YouTube. YouTube, 20 Sept. 2013. Web. 24 Mar. 2014.
5. "Writing a Group Sonnet: Lesson 8 ." *The Folger Shakespeare Library*. The Folger Shakespeare Library, n.d. Web. 24 Mar. 2014.